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ARTISTS SUMMER COLONIES.

(Continued from Page 3)

CRAGSMOOR.

The artist colony here has grown until it now numbers five academicians among its members, as well as many others. Some well known, some whose fame is yet to come and some amateurs.

The September exhibit, held last week in the "Barnstormer's Theatre"—one of those converted barns with a story all its own, its wide open doors framing a sunny slope—was a notable one for Cragmoor, since it was its first.

G. L. Henry, perhaps the oldest inhabitant in the artist colony represented, is himself as interesting a figure as any of those he paints. His "First Church in Cragmoor" is in his unique style. Even when his genius takes a holiday in honor of the tenth wedding anniversary of a friend, and decorates a tin platter with one of his characteristic scenes, the charm of his art still lingers.

Two landscapes by George Inness, Jr., are rich in color. Nearby, neither group losing by the contrast, were hung landscapes by Carroll Brown. The depth of tone and intensity of the Inness canvases showed more clearly next the brilliant fresh color, delicacy and poetic feeling of those by Carroll Brown.

Some of Arthur Kellar's delightful pencil sketches, free and natural and graceful, were deservedly admired. Miss Helen Turner showed several canvases, among them a delightful portrait of "Nancy" and some glimpses of her own charming garden and birches.

Edward Gay, the veteran landscapist, sent a group of landscapes, among them one of the gems of his work—a small picture that lures one on into the sunset glow. C. C. Curran was represented by some of his graceful strong nymph-like figures, with floating drapery, which one always associate with him. Although some of the canvases shown were old friends, one is at a loss to designate others, such as those of Mr. Curran's, which are too recently finished to have been christened, the exhibit being a neighborly impromptu affair, and uncataloged.

Miss Cowan's silhouettes attracted much attention, especially those of Mr. and Mrs. Edward Gay, two figures familiar and much beloved "on the mountain"; and her miniatures were among the joys of the afternoon.

Mrs. Sturdevant contributed some fine portraits which made one regret anew that she has not done any recent work. Frederick Dellenbaugh, who has been too occupied with his books on the Great West to do much painting of late years, nevertheless sent several small canvases; and some interesting contributions by Miss Patty Gay, Miss Ogden, Mrs. Browning and Miss Alice Browning were worthy of notice.

Cragmoor's method has always been peripatetic—one walks from studio to studio along quiet wood paths and shady roads; but to gather up the cream of the summer's work for one fall afternoon in the hospitable Barnstormer's gallery—that was something left for this year to accomplish.

H. D. W.

SAN FRANCISCO.

Mrs. Phoebe A. Hearst's collection of notable tapestries, which includes examples of the art of Japan, China, Russia and India, has been placed on view in the Palace of Fine Arts. Of note in the collection are a number of pieces of gold and silver embroidered peasant caps from Bulgaria.

PORTLAND, ORE.

The Art Museum has a summer exhibition of Japanese prints from the William Ladd collection and a loan exhibit of watercolors by Frances M. Comas.

Arthur Wesley Dow, of Teachers College, Columbia University, gave two talks on art at the National Educational Association here in July. His summer course at the museum is being well attended. Ninety students enrolled for the five weeks' course. Five lectures on "Art Appreciation" are open to the public.

John McClure Hamilton, the English portrait painter, is the guest for a few weeks, of Hon. Charles H. Carey.

JEFFERSON CITY (MO.)

Hon. Frederick D. Gardner, Governor of the State of Missouri, has appointed the following as a commission who will have in charge the decorations for the new State Capitol at Jefferson City, to comprise both mural painting and sculpture: Mr. J. F. Downing, Kansas City, Mo.; Mrs. W. R. Painter, Jefferson City, Mo.; Dr. John Pickard, Columbia, Mo.; Mr. W. K. Bixby, St. Louis, Mo.; Mr. Arthur A. Kocian, St. Louis, Mo.

Among the artists represented at the summer exhibition of pictures now on under the direction of Director Fernando A. Carter, are William H. Singer, who contributes

several Norway and Holland landscapes, Carl J. Nordell, who has several portraits, Mrs. Emma F. McRae and Miss Dorothy M. Litzinger, who send landscapes, Mrs. Charles H. Davis, Miss Marion Markham and Thomas Mitchell Pierce.

The trustees of the Museum have purchased from Prof. Jeanette Scott of Syracuse University, her canvas, entitled, "The Blue Tea Cup," which has been added to the permanent collection.

MILWAUKEE.

The second annual exhibition of watercolors by American artists which, in July, opened at the Milwaukee Art Institute, continued through August. Including the special exhibition paintings by Ilonka Karasz, there were 136 numbers in this display, and among them, the following merited especial notice: Colin Campbell Cooper's "Fan Fountain" from the San Diego Exposition, John Emory Albright's picture of two little boys, Charles Warren Eaton's "Canal at Bruges," "Canal Bank" by G. M. Haushalter, and Edward Dufner's "Reflections." Gerald Cassidy's "Spectators," Haley Lever's series of interesting scenes from Marblehead, Clara Weaver Parrish's "Evening," and "Solitude" by Harry Spiers, are all interesting and characteristic work.

The Karasz pictures are bright and gay, typical of the work done by this artist for the covers of Vanity Fair. The stiff and conventional symbols, together with her angular figures, have an Assyrian touch that lends a strange fascination to themes conceived in a childlike spirit.

The Abrahamson collection is still on view and is notable for the portraits shown of well-known citizens.

ROCHESTER, N. Y.

A gift of unusual interest has just been made to the print collections of the Memorial Art Gallery, of about 75 rare etchings, engravings and other prints, presented by Mrs. Henry G. Danforth, and including the work of many of the most famous engravers in the history of the art.

Besides 49 engravings, there are a score of etchings and several mezzotints. The latter belong to the English group of the late XVIII century, and include one by the famous mezzotintist, James Watson, after a portrait of Miss Charlotte Fish by Sir Joshua Reynolds; two by John Faber, after portraits by Kneller; one by William Ward, and one by Say.

Among the etchers and engravers represented are such men as Della Beila, an Italian etcher of the XVII century, J. Morin, a Frenchman of the same period, and Cornelis Visscher, who is represented by an excellent print after Van Ostade, the famous genre painter.

The summer exhibition at the Memorial Art Gallery consists of American paintings selected from exhibitions of the past season at the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and Corcoran Gallery of Art, Washington.

CORRESPONDENCE.

Other Portraits of Lafayette.

Editor AMERICAN ART NEWS:

Dear Sir: Referring to the notices in your last three issues relative to portraits of Lafayette, it may be of interest to your readers to know that in addition to those already mentioned there are other important portraits by the leading American artists of that period. There are two by Mathew Harris Jouett, a full length in the capitol at Frankfort, Ky., and a bust owned a few years ago by Mrs. Rhodes, of Richmond, Ky.; one by H. Inman in the Capitol, Albany, N. Y., and a full length by S. F. B. Morse in the City Hall, N. Y.

With best wishes for the continued success of the ART NEWS, I remain

Yours truly,

I. M. Cline.

New Orleans, La., Sept. 11, 1917.

The Fatal Wall, or the Great Conspiracy.

Editor AMERICAN ART NEWS:

Dear Sir: Those were wise women who selected yellow as the color for Woman's Suffrage. Yellow is becoming to blonde and brunette alike. What yellow is to woman, the neutral red wall is to paintings, fair to all, helpful to some, fatal to none.

I sent a modest little grey sketch, "Rainy Morning," to the Academy. It must have had something in it to please the jury, for it was hung, although only 12 by 16, and so reserved in color and values that it had nothing to recommend it to the superficial. If it had been hung on maroon it would have looked its best, but it met with disaster on a grey wall, whose value and color were identical with the mass of my poor little canvas. There remained nothing but the frame and a gull or two.

Green is out of fashion. They are not wearing green this year. But green is the most prevalent color in nature; it is the most difficult thing to paint; most of the

great landscapes of the world are green. And nothing is more effective without "effectism," and green pictures require a red wall. What is finer than sunlight playing through fresh green leaves, fitting across green moss and ferns, intensifying all the reds and browns and violet greys? Such a thing I attempted in a picture called "The Mossy Roof." It looked its best on my library wall of red. When hung on the green walls of the National Arts Club gallery, that wall absorbed what good qualities that canvas may or might have had.

It is an accepted principle in art that the eye first goes to the light. This means that it requires a mental effort to draw the eye from the light wall to a picture. Moreover, pictures should be exhibited on walls approximately like the walls of people's homes, for the great majority of pictures cannot go into public or private galleries. We all know how unpleasant the walls of a new house are for the first year of occupancy, kept white to enable the plaster to dry out.

Gradually, as the key in painting has been forced up, the color of our exhibition walls has risen in pitch, from red to green, from green to grey, from grey to yellow, from yellow to pale lemon.

All things are relative, and the high key men have found that, whilst their things are not improved by the light wall, they do not suffer as do those of the middle register. It makes it easier "to put it over" the other fellow, and gradually the other fellow has had to stop singing baritone because the accompanist has smashed the middle octaves of the instrument. Russia built her railroads deliberately with a non-standard gauge, so that the rolling stock of potential invaders would be useless. Not only the "Modernists" but the modern men have been changing the gauge of our walls for an analogous reason. Some of the best things ever painted make but dark rectangles on light walls.

And now comes the culminating atrocity:

The Blight of the White.

When I went into the Independent Show I thought the white wall was due to a policy of economy. I have since learnt that it was deliberate and that the "Modernists" want to change all the walls to white. A white wall will hurt a Hassam just as the lemon colored wall or the light grey wall hurts a Corot. The white wall kills color, tone, "vibration," luminosity, mood. These are qualities despised by the "Futurist." The white wall gives a chance only to "pattern" and "form." It therefore eliminates from competition the finest things in the art of painting. The white wall kills them—they wilt like the wild rose. The Futurist picture is like a weed—it flourishes in any soil. The white wall cannot spoil it, for it is stripped already. And so the white wall, deliberate or unconscious, is a conspiracy to eliminate competition.

I am not a "tonalist" in the narrow sense. I admire the good work of modern (not "Modernist") men like Hassam, Weir, Symonds, Redfield, Schofield, Bellows, Glackens, etc. I believe that, whilst we cannot surpass the Barbizon men in "mood," we have learnt much in the rendering of the outdoor since their day. But "tone" has its place in art and in every individual picture, and tone is killed by the light wall. Not only does it kill the beauty of the individual picture, but it causes the cessation of the creation of anything but the highest keyed: Let us paint "blonde" if we will, but let us stop short of albino. Let us admire the tenor, but there is no place for the falsetto, outside of negro minstrelsy. We have been approaching the state of the "Anvil Chorus" sung by a vast throng of albinos with falsetto "voices." True, the "Futurist" is not albino nor falsetto, not tenor nor soprano, not baritone nor bass. He is a buzzing noise, and it makes no difference whether that noise is accompanied by an orchestra, a human voice or a tin can. And as the white wall kills his enemy, the "conventional" artist, and does not hurt him, white it must be.

The white wall, except for black and whites, is the enemy of all but the incoherent, the morbid and the brutal.

Charles Vezin.

N. Y., Sept. 10, 1917.

BOOK REVIEWS

THE IDEALS OF PAINTING. By J. Comyns Carr. The Macmillan Co., N. Y., 1917. (\$2.00.)

In his prefatory note to "The Ideals of Painting," the late Mr. Comyns Carr modestly stated that it "lays no claim to original research, and that its purpose is merely to give a general view of painting from the time of Giotto to the present day." The author certainly realized the latter part of this statement in a most satisfying manner, thus rendering an immense service to students and art lovers, who will welcome this work as a valuable addition to art literature.

The book is divided into seven parts, treating in turn of the "Ideals" of Italy, Flanders, Germany, Holland, Spain, France and England. From Giotto and his successors, the painters of the Quattro-Cento,

and Leonardo, Michelangelo and Raphael, Mr. Carr passes to Venice and the north, and he notes the decline of the spiritual elements in art—so pre-eminent in Florence, Umbria and Siena—which rapidly betrayed itself after the death of Michelangelo, when the surviving forces of Italian painting passed from Florence to the north.

With the passing of the religious inspiration that marked the earlier schools, came the realistic tendencies that were to exert a profound and enduring influence upon all the later schools of Europe, and Mr. Carr traces the discovery and development of those three special branches of painting—Landscape, Portrait and Genre—which later on mainly engaged the energies of Flanders, France and Spain, to the City of the Doges, which he calls their birthplace.

A study of Flemish painting follows, and the author, in speaking of XV century painting, points out that "supreme authority of design" was its marked characteristic.

This interesting chapter is followed by one on the German school of Cologne, which may be considered the parent of all Northern art, and thence the reader is taken to Holland and the Dutch school, dominated by the genius of Rembrandt. In writing of Spain, note is taken of the fact that "turning first to Flanders, and at a later period to Italy, the pictorial art of Spain was for a long period almost wholly dominated by these influences." It was not until the XVII century that there arose the group of artists who secured for the Spanish school its high rank in European painting.

Up to the opening years of the XVII century alien artists had, for the most part, ministered to the needs of France in the field of art, the alternating influence of Flanders and Italy predominating. After making this statement, a rapid review is made of the centuries preceding the birth of modern French painting, with a passing allusion to the birth of the native French school under the leadership of Nicolas Poussin (1594-1665), and considerable space is devoted to the XVII and XVIII centuries. The chapter closes with an admirable survey and criticism of XIX century art in France, of the opposing conventions of Classicists and Romanticists, of the new form of Naturalism, headed by Courbet, and carried to a further development by Manet, and finally it deals with the Impressionists.

In England, the work of the miniaturists of the Middle Ages is noted by the author as "entirely national in character, and of a beauty that found no rival in contemporary Europe." Fragments of mural decoration and detached panels remain to show that an early art of high excellence existed and might have developed on lines of its own had not the Reformation entirely crushed the exercise of the artistic spirit. The after growth of art in England is due to a foreign source. This chapter, which deals with English painting down to the end of the XIX century, closes Mr. Carr's interesting and admirable work.

RENAISSANCE TOMBS OF ROME. By GERALD M. DAVIES, M. A. E. P. Dutton & Co., N. Y. (\$6.00)

In his "Renaissance Tombs of Rome," Prof. Davies, Master of Charterhouse, has brought to bear his profound scholarship and intimate knowledge of the Eternal City on the subject of the sculptured tombs of the XV century in Rome. No adequate work on this subject had hitherto been published in English, and the author must be congratulated on having, as he observes in the preface, "sought to meet a want which has often been felt." That the task has been admirably accomplished must be recognized by every serious student of Roman sculpture from 1100 to 1500. Several chapters are devoted to the intervening centuries, and an excellent chronological list of the most important tombs of Rome from 1123 down to 1514 is appended.

While pointing out that the XV century Renaissance tombs in the churches of Rome are unequalled in historical interest by all others in Italy, Prof. Davies does not claim for them the same predominant position in art. To Florence, he says, belongs beyond dispute that position, and he cites such notable examples as Donatello's monument to Pope John XXIII, Bernardo Rossellino's Lionardo Bruni, Desiderio da Settignano's Carlo Marsuppini, Antonio Rossellino's Cardinal James of Portugal, besides Mino da Fiesole's tombs in the Badia of Florence and at Fiesole.

Patient research and over forty years' acquaintance with the Renaissance tombs of Rome, have resulted in a book that must be counted among the standard works on art, and that is more fascinating than a romance, being in point of fact a chronicle of a thousand romances since it deals with the work, and incidentally, with the lives of great Italian artists, of Popes, kings and other figures dominating the four centuries in question.

The 88 illustrations from photographs that accompany the text, add considerably to the value of the book.